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ABSTRACT

The media center concept of education implies making available many types of materials tc aid children in learning. The success of the media program depends on continued cooperation between teachers and the media specialist. A media program encourages and enables pupils to pursue individual interests while teachers or media specialists are engaged in teaching others. This text presents suggestions and guidelines to media specialists and teachers in the establishment of a maximum use media program. Consideration must be given to space and facilities, and to selection of materials and equipment based on curriculum needs of the schocl. Teachers need crientation to the prcgram, and an outline of activities based on curriculum needs is included for kindergarten and grades one though six, with sample skill review questicns. A wide selection of books in media centers is essential, for variation is needed to develop standards of judgement. Suggested urits and activities in literature, social studies, science, mathematics, art and music, physical education and health, and foreign languages are described, as well as suggested activities to encourage ccmmunity-media center cooperation. (Author/KP)

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MAXIMIZING USE OF THE MEDIA CENTER

IL0005 119

TABLE OF CONTENTS

Chapters		Page
I.	Introduction	1
II.	The Physical Plant	4
III.	Program Orientation	9
IV.	Activities in the Media Center	12
V.	Literature Activities	27
VI.	Social Studies Correlation	39
VII.	Additional Curriculum Areas	46
VIII.	The Community and the Media Center	60

MAXIMIZING USE OF THE MEDIA CENTER

CHAPTER I

INTRODUCTION

Revolution is permeating all aspects of life today. Nowhere in education is it more apparent than in the concept of library services. The modern library, henceforth called the media center, is an attempt to bring education in step with modern times.

The media center concept of education implies making available many types of material to aid children in learning. When both hardware and software are organized in a school media center, this center may become the hub of a dynamic school program. Because "library" is not a separate time period in an already crowded school day, the activities of the media center enrich, extend, and give added meaning to classroom work.

The success of a media program hinges in large measure upon the continuous cooperation between teachers and the media specialist. This necessitates an understanding of basic media center philosophy, knowledge of curriculum and available materials, effective long-range planning, flexibility to meet current needs, an imaginative approach, and adequate follow-up and continuous evaluation.

The center of a media program is the pupil. The activities and atmosphere of the media center inspires children to broaden their reading interests, develop listening skills, and practice critical evaluation. Such a program steps away from standardized procedures and allows children to be treated as individuals. In the time spent outside the classroom area the child finds release from the stress of daily activities and routine. As each child becomes familiar with various media, he learns to select that which will best meet his individual needs. A variety of material cuts across grade levels and thus motivates the slow or reluctant learner, stimulates the average child to develop his interests, and challenges the talented learner to reach his potential. As a child grows in ability to work independently or share in group activities, he gains valuable practice in personal responsibility for his own behavior.

Teachers and media specialists can not spread themselves far enough or fast enough to fill every minute of every day with a learning experience for each youngster. Instead, a media program encourages and enables a pupil to pursue his individual interests while the teacher or media specialist is engaged in direct teaching with others. The media approach uses teaching as a motivating factor to guide learning rather than as the one act of disseminating information.

The impact of federal funds (e.g. ESEA Title II) and the demonstration media centers which many states have set up have

caused countless schools to remodel or add to their present library or school facility to provide for media centers. As a result administrators, media specialists, and teachers attempting to set up a media center for the first time often request specific guide-lines. The National Education Association has encouraged a number of media center studies, but opinion articles still provide the bulk of available practical material. These are based on successful experiences in one school or district. In the absence of more authoritative data, this text has been prepared to aid media specialists and teachers in the establishment of a maximum use media program.

CHAPTER II

THE PHYSICAL PLANT

It is not always possible or practical to create new quarters for the media center. Often, however, minor remodeling or a mere rearrangement of furniture makes possible a maximum use program. In any case, the first step in planning must be an understanding of what the program is to be and the physical facilities needed to make that program possible.

Various writers have considered the problems of space in a functional media center. Many of these writers agree that since books continue to be basic instructional material, they may best be housed in counter-height movable shelving which allows for flexibility and expansion. The reading area should look inviting. It can often be made attractive through the use of comfortable, child-size furniture in a browsing area set off by counter-height shelving. Beanbag chairs and rockers may be added to provide a colorful and inviting leisure reading area.

A minimum number of tables in an adjacent area, plus a number of carrels in attractive arrangements throughout the center, can create an atmosphere conducive to serious study. Carrels for printed material should allow the reader approximately two-by-three feet of work space. They should be larger if wired for sight and sound to permit usage of equipment as well.

Magazine shelving both for current and back issues should be provided. Many elementary schools are now purchasing back issues of magazines on microforms to cut down on required storage space. The microfilm and microfiche equipment can be part of the reading area since darkening is no longer necessary for use.

One important area in the media center provides for listening and viewing. Despite a sizable literature on this topic, no objective data is available to show the advantages of specific equipment. Current usage involves either free-standing or built-in study carrels equipped with earphones and wired for electricity and sound to provide for individual work. In addition, multi-headset listening stations at tables permit large group listening. Either a bank of listening and viewing equipment or machines housed on movable carts can be arranged to serve the listening and viewing needs of the media center at nominal cost. Small projectors may be used on tables or housed in carrels. The instructional program also requires storage space for listening and viewing equipment that is used in learning areas of the school outside the media center.

The traditional workroom still remains an important part of the media center, even though in many schools centralized cataloging and processing is done for the system as a whole in a separate area or building. The workroom can be used as a production area for teachers, students, and the center staff. The room should include appropriate equipment so that

transparencies, filmstrips, 8 mm loops, slides, etc., can be planned and prepared. A conference room adjacent to the production area can serve for committee work and double for a recording room if it is acoustically treated. This eliminates undesirable noise when students and teachers are preparing taped recordings.

No elementary media center would be complete without an open, carpeted area to be used for story-telling, creative dramatics, and group literature activities.

Thus, in general, proper utilization of media necessitates provision for (1) learning facilities, (2) areas relating to storage and access, and (3) production facilities.

Providing space and facilities is, however, just the first stage in planning for the elementary school media program. The selection and acquisition of quality media material are the necessary foundations for an outstanding media program. Maximum use with the media center approach often depds upon critical evaluation of both the types of material used and the content itself in order to insure effective, creative use.

In order to meet the needs of each individual child without the excessive duplication necessary to maintain valuable classroom collections, the majority of the learning material is housed in the center. This may include such material as:

Books

Charts

Filmstrips - silent and sound

Flat Pictures

Maps and Globes

Microforms

Models	Realia
Musical scores	Sound recordings (disc, cassette, open reel and 8 track)
Newspapers	Toys
Pamphlets	Transparencies
Periodicals	Videotapes
Photographs, Art Reproductions	8 mm Motion Picture Loops
Programmed Material	35 mm slides

Perfect selection of material is impossible. However, if standard selection aids are used, if the material is previewed, and if each title is considered in relation to the curriculum needs of the school, costly errors will largely be eliminated.

In addition to choosing the material, the media specialist and the faculty must select the equipment needed for their use. Many companies sell audio-visual equipment and it is often difficult to choose. The wise method is to critically examine each machine using selection criteria such as performance, company reputation, apparent sturdiness, simplicity of operation, and close proximity or easy provision for service and repair.

Typical media center equipment, in addition to that needed, for production of material, includes such items as:

AM/FM radios	Filmstrip projectors
Earphones and listening stations	Microforms readers/ printers

- Opaque projectors
- Overhead projectors
- Projection screens/ stands/tables
- Record players
- Sight and sound filmstrip projectors
- Tape recorders and playbacks
- Teaching machines
- Television receivers
- 2 x 2 slide projectors
- 8 mm loop projectors
- 16 mm projectors - sound and silent

Both equipment and material should be available for overnight check out to pupils, teachers, and parents unless they are irreplaceable, too costly, or too bulky to carry easily. For example, a filmstrip recording is no more expensive than many books that have long been available for home use. Maximum use of material also implies that the center will be open to all individuals early and late, during lunch, and obviously, at any other time during the school day.

Creating new library quarters, or the remodeling of existing facilities, requires careful planning. The media specialist should take an active part in formulating a simple statement of the purposes and services of the media center. Serious research advice from state media specialists and visits to media centers with good media programs and quarters is essential in order to determine the best, both in theory and practice. On this foundation a creative media program can be built.

CHAPTER III

PROGRAM ORIENTATION

Facilities and equipment in themselves do not make a media program. The program begins when the media specialist meets each teacher and makes plans for the year. The media specialist's full responsibility is three-fold: working with teachers returning to the building, working with experienced teachers new to the building, and working with those teaching for the first time. Although there is much in common in each of these, all must be considered separately.

ORIENTING THE NEW STAFF

It is unwise to assume that a teacher's college training or previous experience has adequately developed the importance of the media center in the curriculum. A tour of the media center to point out the various types of material, where they are located, and how they are checked out by both teachers and pupils is a necessary first step in orientation. A media specialist can thus offer "on the spot" suggestions for the use of the teacher during the first week of school. For example, if the teacher plans to begin a unit, Exploration in the New World, the media specialist could casually point out material such as flat pictures of Columbus, the Landmark disc "Voyages of Christopher Columbus,"[1] and filmstrip of his

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[1]Sperry, Armstrong. Voyages of Christopher Columbus. ERL 101.

travels,[2] a vertical file chart of his routes, and a number of biographies about him that span several reading levels.[3] In addition, microfilm of back issues of October magazines may be pointed out.

The operation of all machines may be demonstrated briefly on this tour. Further help will usually be needed and a definite appointment should be scheduled. The help of a returning teacher or A.V. technician may be enlisted for specific machine orientation.

GROUP ORIENTATION

A pre-school orientation of the total staff with the media specialist in charge is necessary to discuss the philosophy and procedures of the media center. The specialist should not be reluctant to repeat facets of the program already outlined to the new staff. This reinforcement is as necessary to them as to the returning teachers who have been accustomed to methods used in previous years. Procedures for checking out material, recommending new materials and the scheduling of equipment, should be outlined briefly.

The media center is a learning area that extends the classroom. In order to make maximum use of this facility, the media specialist and the teachers should outline the services

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[2]Columbus Day. Filmstrip House, 1955. 39 frames. Color. (From "Our Holidays and What They Mean" series.)

[3]Aulaire, Ingri d'. Columbus. Doubleday, 1955.
Dalgliesh, Alice. The Columbus Story. Scribner, 1955.
Syme, Ronald. Columbus, Finder of the New World. Morrow, 1952.

the media center should perform in their community.

The media specialist should emphasize that the teacher is welcome to enlist the specialist's aid in all instructional projects. An explanation of the system used for scheduling all types of groups and activities should be made. A common practice is for the media specialist to provide an open time schedule on which teachers may sign for sessions desired. This does not involve work sessions for the entire class which may occur under the teacher's direction without the media specialist's aid at any time. However, facilities for such groups may need to be scheduled.

To be effective the work atmosphere of the center cannot be the same as in the classroom so its use by the students should be discussed. The specialist or teacher may direct group sharing activities, such as creative dramatics or choral reading in the center and children soon ignore the activities of such groups, but individual whispering in the study area causes distraction. Just as a teacher on the playground assumes the responsibility for the safety of each child, all the staff working together can maintain the proper work atmosphere in the center. It is amazing how little disciplinary action is needed. However, the standards for using the center must remain high and absolute. Pupils soon realize that with privilege comes responsibility. The amount of time a student may pursue individual study effectively in the center is proportional to the degree of responsibility he is mature enough to assume.

CHAPTER IV

ACTIVITIES IN THE MEDIA CENTER

The ideal time to present a skill is the moment the child needs it and can put it to use. Teachers and media specialists should work together so that specific techniques can be taught when classroom activities demand immediate application.

A constantly alert media specialist will take advantage of informal opportunities for instruction in research and study skills. If a fifth grade committee stydying Hawaii comes to the center for population facts, one child may turn to an encyclopedia. The media specialist can suggest that the others find the information in an atlas, the World Almanac, the transparency file, or a filmstrip. The different population totals they will probably find give opportunity for a copyright date explanation.

The skills needed for a lifetime of individual research are developed in a sequential pattern. They may be introduced in a language arts textbook and informally taught when the need arises, then progressively expanded and strengthened in subsequent grades. The question "How do I find....?" may offer a fourth grade group its first introduction to author, title, and subject card secrets of the card catalog. However, fifth grade pupils preparing bibliographies for science papers need further instruction.

Teachers and media specialists should be wary of the idea that certain skills must be taught to all pupils in a definite grade level and at a specific time each year. Nevertheless, it is vital that through a planned, yet flexible program, each elementary school child has the privilege at the opportune time to acquire basic competency in the use of all book and non-book sources of information available to him. Perhaps accelerated children will be ready to

use the card catalog in the second grade, to make simple bibliographies, or perpare transparencies to enhance sharing with the group.

Production of transparencies, filmstrips, slides, 8 mm loops, etc., is an exciting experience and should be engaged in by children as needs arise and production facilities are made available.

The following general outlines of center activities is listed only as a tentative guide to indicate to the media specialist the desirability of a workable plan for teaching the skills, based on curriculum needs. Such an ordered plan assures that no child is unintentionally robbed of the exposure to each skill.

GENERAL OUTLINE OF ACTIVITIES AND SKILLS

KINDERGARTEN-GRADE ONE

I. Help children discover what may be found in books
   - A. Illustrations
   - B. Stories that delight the heart
   - C. Answers to their questions

II. Further the child's appreciation of material
   - A. Listening while media specialist tells stories or reads aloud
   - B. Playing out stories
   - C. Sharing poetry
   - D. Learning about boys and girls of other lands
   - E. Learning about authors and illustrators
   - F. Doing art activities stimulated by all types of media
   - G. Listening for the beauty of words in books and recordings

I. Sharing Caldecott winners

1. Evaluating current choice

2. Comparing with past winners

III. Build citizenship attitudes

A. Center belongs to everyone

B. Appreciation for orderly arrangement

C. Responsibility for care of materials so all may use them

1. Holding book correctly

2. Turning pages at top corner

3. Using bookmark to mark place

4. Learning to care for borrowed books at home

5. Returning books when due

6. Holding discs and filmstrips by outside edges

7. Threading tape recorders correctly

IV. Develop children's listening skills

A. Use tapes and recordings for stories, poetry, and information

B. Share filmstrip recordings of well-known books

V. Show children how they are media center helpers

A. Shelving books with spine out

B. Learning procedure for checking out material

C. Respecting quiet time while checking out material

D. Writing own name on check out cards

VI. Find solution for child's reference questions in book and non-book media

A. Teach use of machines needed for non-book media

B. Introduce easy-to-read science and social studies books

VII. Create appreciation of public library service

A. Field trips to the public library

B. Participate in summer reading program

GRADE II

I. Review citizenship and helper skills of Grade I

II. Learn arrangement of books in the media center

A. Know what is found in different sections

B. Learn how to find specific fiction books by author

III. Participate in activities for reading enjoyment

A. Continue those listed in Grade I

B. Share child-planned panel discussions on books

C. Make author-title associations

D. Identify title from plot or character

E. Allow time for silent reading of book the child selects

F. Share kinds of material found in the media center

1. Fairy and folk tales
2. Fiction
3. Science
4. Hobbies
5. Biography
6. Poetry
7. Fine arts

IV. Allow all boys and girls additional helper responsibilities

A. Put date due and room number on date due slip

B. Check cards to see if name and room number correctly written

C. Straighten books and chairs as class leaves

D. Learn to check out material for teacher

V. Help individual children solve reference questions for themselves

A. Show accelerated children the use of the card catalog

B. Point out use of filmstrips, loops, and other non-book media

VI. Promote use of public library for summer reading

A. Provide applications for cards

B. Publicize city library activities

VII. Continue use of non-book material

A. Compare filmstrip biographies with those in books

B. Recall recordings heard at earlier time and listen again for additional learning and identification of familiar parts

GRADE III

I. Review citizenship and helper skills of Grades I and II

II. Enlarge independent use of non-book material

III. Participate in activities to stimulate reading enjoyment

A. Share hobbies with fellow classmates and material relating to them

B. Discuss books in small groups

C. Play out scenes or present characters from books, filmstrips, or recordings

D. Write to authors and meet them when possible

E. Share poetry

F. Give book talks to sell books to others

G. Develop listening skills

1. Recall beautiful words

2. Identify facts

3. Compare stories heard on discs and tapes with book versions

H. Tell stories to other grade levels

I. Share book-stimulated art activities with media center

J. Evaluate art and style of writing in books

K. Share as a group each Dewey Decimal section of the center

IV. Develop research skills

A. Become familiar with sections of books

1. Title page

2. Table of contents

3. Dedication page

4. Index

B. Begin use of encyclopedia

1. Location in library

2. Alphabetical arrangement

3. Way to check out

C. Make use of the dictionary

1. Alphabetical arrangement

2. Comparison of simple definitions

D. Improve techniques for finding material

1. Meaning of Dewey Decimal symbols

2. Use of shelf guide

3. Examination of material before checking out

4. Return of material to proper place in the center

GRADE IV

I. Discuss citizenship attitudes relating to the media center

II. Establish check out procedure for book and non-book material

III. Learn use of all parts of a book

A. Cover - Holds together and protects pages

B. Title page - Gives author, title, illustrator, publisher, date, place

C. Dedication - Honors or tells for whom book written

D. Foreward - Why book written or general introduction

E. Table of contents - Chapter headings with page references

F. List of illustrations - Title of each, page on which found

G. Text - Story or subject discussed

H. Bibliography - Books for further reading or those used in writing text

I. Glossary - Terms used in text with meaning or pronunciation

J. Appendix - Added material helpful to reader

K. Index - Alphabetical list of subjects with page reference

IV. Enlarge scope of reference book usage

A. Encyclopedias

1. Compare World Book, Compton's, Britannica Junior, and Book of Knowledge

a. Number of volumes

b. Spine information

c. Use of guide words

d. Indexes

e. Headings and sub-headings

f. Guide words

g. Signed articles

h. Illustrations, maps, charts, graphs

i. "See" and "see also" references

2. Encourage comparison and evaluation of home-owned sets

B. The Junior Books of Authors[1] and More Junior Authors[2]

1. Includes biographical and autobiographical articles of children's authors and illustrators

2. Is arranged alphabetically

3. Includes pictures for most articles

V. Develop use of all non-book material

A. Pamphlet file

1. Note areas in which this material is major source of information

2. Learn arrangement

3. Consider reasons for careful evaluation when using

B. Filmstrips, discs, tapes, 8 mm. loops, slides

1. Know specific values of each

2. Review correct usage of machines necessary for media use

3. Gain skill in selecting most appropriate media for specific problems

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[1]Kunitz, Stanley, Ed. Junior Book of Authors. 2d Ed. Rev. Wilson, H.W., 1951.

[2]Fuller, Muriel, Ed. More Junior Authors. Wilson, H.W., 1963.

C. Picture file

1. Recognize curricular values
2. Note the variety of material included

D. Magazines

1. Use for reference as well as enjoyment
2. Know general purpose of each
3. Learn use of Subject Index to Children's Magazines
4. Learn use of microfilm reader for back issues, if housed in that manner

VI. Make use of card catalog

A. Importance

B. Author, title, and subject arrangement

C. Classification number on card

D. Method of indicating non-book material

VII. Appreciate books and authors

A. Letter writing to favorite authors and illustrators

1. Write letters when inspired by real interest in a book
2. Make letters grammatically correct and portray good penmanship
3. Share interesting facts about family and self as well as feelings about the book
4. Do not expect answers to long lists of questions
5. Find out all possible information about author before writing
6. Enclose postage stamp as courtesy to author and illustrator
7. Understand that requests for original art or books are unfair

B. Discussion of award winning books

1. Find out reason for establishment and name
2. Note criteria for judging worth of books
3. Examine past winners for those suitable to those suitable to a child's interest and ability
4. Make art projects correlating with books to display in the media center

GRADES V-VI

I. Discuss citizenship attitudes relating to the media center when the need arises

II. Establish check-out procedures for books and non-book material

III. Analyze why all books do not include preface, index, etc.

IV. Review use of reference books taught in Grade IV

V. Learn use of additional types of reference books

A. Dictionaries

1. Kinds
2. Information given
3. Aids in use

B. World Almanac

1. Index location
2. Arrangement
3. Annual publication
4. Manner in which facts presented

C. Atlases

1. Kind of maps given
2. Index use
3. Importance of copyright date

D. Children's Catalog

1. Use for bibliography of children's books
2. Two main parts
   a. Subject and title entry
   b. Dewey Decimal entry
3. Graded reading lists
4. Publisher's directory
5. Use for analytics not in card catalog
6. Use of supplements

VI. Make use of card catalog

A. Review of Grade IV skills

B. Knowledge of additional cards

1. Illustrator
2. Editor
3. Compiler
4. Analytics
5. Series

C. Activities to reinforce material learned

1. Questions related to classroom units of work using the card catalog
2. Author, title, and subject cards made for child's autobiography

VII. Reinforce use of non-book material taught in Grade IV

VIII. Appreciate books and authors

A. Be able to associate outstanding authors with the type of books they write

B. Form discussion groups to evaluate critically books read in common

C. Introduce classics

1. Define the term

2. Understand why books become classics

IX. Learn to prepare bibliographies

A. Introduce the proper bibliographic form for all media

B. Develop a bibliography of material on a favorite subject

Media specialists should consider themselves as teachers, and at the end of the year many types of ungraded "fun reviews of skills" may be contrived to reinforce pupil learning and to evaluate the effectiveness of the skills taught. The following lists of questions are suggestions for the kinds that might be placed in a fifth or sixth year "Do you know?" box. Each child draws out a question, pursues it to a satisfactory solution, checks with the teacher or media specialist to be sure of correctness, and draws another question for review. If the skill is lacking, continued teaching can thus be pursued on an individual basis.

RESEARCH REVIEW

1. Using the card catalog, find a loop on the Eskimos. View it, indicate it on your paper in bibliographic form, and write down two facts you learned.

2. Find an author, title, and subject card for the same book. Indicate on your paper what you found on the top line of each card.
3. Make a bibliography on birds, using the card catalog only. List two books that are not fiction or easy, two filmstrips, and one loop.
4. Use the cumulative Subject Index to Children's Magazines and find the listing of two articles on an assigned subject. Locate the articles in the magazines, and then list them in biblopgraphic form.
5. Select a card in the card catalog and write down all the different information you find. For example: Author - Carolyn Haywood
   Title - Little Eddie
6. List a book in bibliographic form that you found on the shelves in each Dewey Decimal section of the media center.
7. Using the card catalog, locate five Newberry winners on the shelves. Refile after listing the book in bibliographic form, using the title page.
8. Who illustrated William Steele's books? Use the card catalog to find all the different illustrators of his books.
9. How many books do we have on chemistry? What is the name for the section of the media center where most of them are found? Find one on the shelf.
10. Who wrote the different biographies we have on Abraham Lincoln? List them, then look at those we have on the shelves and justify your choice of the one you like best.
11. Find a story collection book on the shelves. How many different authors have a story in the book? List the book on your paper in bibliographic form and name the story that looks most interesting.

12. Look up John F. Kennedy in three encyclopedias. List each and tell how many pages there were on Kennedy in each and the number of pictures of him. What is your opinion about the differences in coverage?
13. Who published Lois Lenski's books? If she used more than one publisher, list each of them.
14. Who won the World Series in 1956? Where did you find the answer?
15. List ten different types of information you can find in a dictionary.
16. Look up birds in the Compton's Encyclopedia index. Find three entries not found in the "B" volume.
17. File a packet of cards above the rod in the card catalog. Give the drawer to the media specialist or your teacher when you finish so it can be checked for correct alphabetization.
18. Read an assigned section of shelves or a non-book section of material for proper Dewey Decimal placement. Have your section checked when you finish to see if you need further practice.
19. Indicate the Dewey Decimal section for the following imaginary book titles without using the card catalog or the shelves.
    a. Spanish Words and Phrases
    b. Butternut Encyclopedia
    c. The First Book of Gerbels
    d. Treasury of Poetry About Animals
    e. Australia Today
    f. Cooking for Boys
    g. The United Nations in Today's World
    h. Hiking Made Easy
    i. How I Feel About Me

20. List five types of non-book material found in the media center. Give several values of each type of material.

Although this list of questions is for fifth or sixth graders, it is advisable to check up on the skills taught at all grade levels through the use of appropriate questions or games.

CHAPTER V

LITERATURE ACTIVITIES

An individual's success in his life work depends in varying extent upon his ability to interpret the printed word. Thus it is apparent to any educator that much of the school day is organized around the broad area "development of reading skills." School hours can indeed become very dull if the same approach is used in teaching day after day. The very thing the teacher is trying to develop, a lifelong ability to read and interpret, becomes something wearisome--something to lay aside at the end of the school day, the school year, or the graduation day.

Guiding children into the delights of reading for enjoyment, whether for the knowledge to be gained or just for the fun of it, is a challenging responsibility to both the media specialist and the teacher. Good judgment in choosing a book may begin when the six-year-old recognizes the difference between books he can read and those that must be read to him. Children should not be discouraged from "sampling" books which may be too difficult for them. This is one way in which they grow. In the primary grades the pupil's level of interest far exceeds his reading ability. Teachers, parents, and the media specialist should meet his needs by reading aloud. An appreciation of literature develops gradually, just as it does in art and music, and unless children grow in their ability to interpret literature on

an increasingly higher level of maturity, they may reach adulthood and still be in the "I see Spot" level, finding little real value or pleasure in reading.

A wide selection of well-written books in the media center is essential, for variety is needed if standards of judgment are to be developed. Fortunately, there is literary artistry in all types of books. Thus a child has the opportunity to explore his individual curiosities and interests and still be reading material with literary merit.

No one can tell when or how a boy or girl may suddenly discover that reading is fun. A variety of activities in the media center promotes interest and enjoyment in good books. Sensitivity on the part of all the teaching staff to the pleasures and significance of literature allows them to anticipate when a particular story will make a lasting impression on a boy or girl. Reading guidance thus becomes a reality. The following activities are intended to be practical suggestions easily adaptable to the needs and interests of each classroom. Any one of these ideas may provide a chain reaction leading from one activity to another as group interest is sparked.

UNIT: HANS CHRISTIAN ANDERSEN

PURPOSE: To appreciate one of the classics of children's literature.

METHOD: To introduce a fairy tale unit, read aloud "The Emperor's New Clothes"[1] and discuss possible reasons for the author writing it.

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[1]Andersen, Hans Christian. The Emperor's New Clothes. Illustrated by Virginia Lee Burton. Houghton-Mifflin, 1949.

ACTIVITIES:

1. Read other Hans Christian Andersen tales.[1]
2. View filmstrips of his stories and compare with book versions.[2]
3. Listen to recordings of his tales.[3] Follow this listening with a comparative evaluation of the recording artists. Who told the tale in the most satisfying way? Children may have different views.
4. Bring illustrated versions of tales from home. Compare and evaluate format of these books with those checked out from the media center to see why some are more readable than others. Note the illustrations and decide which best portray the story. What makes a story more appealing?
5. Make a mural of characters from his stories.
6. Pantomine short scenes from his tales and have audience guess which story is being presented.

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[1] Andersen, Hans Christian. Seven Tales. Illustrated by Maurice Sendek. Harper, 1959.
Andersen, Hans Christian. The Steadfast Tin Soldier. Illustrated by Marsha Brown. Scribner, 1953.
Andersen, Hans Christian. The Ugly Duckling. Illustrated by Adrienne Adams. Scribner, 1965.

[2] Andersen, Hans Christian. (Filmstrip) Encyclopaedia Britannica, 1956. (Six filmstrips in set.)

[3] Andersen, Hans Christian. Fairy Tales. (Phonodisc) Spoken Arts, SA 871-877. Read by Christopher Casson and Eve Watkinsen.

7. Watch Viewmaster reels of Andersen's stories.
8. If a TV or movie production of an Andersen tale has been shown recently, children may discuss the differences. Were they a necessary result of production restrictions? Did the discrepancies ruin the original tale? Compare animations with live action presentations of tales. Which do the children like better?

UNIT: MAGAZINES

PURPOSE: To understand the criteria for wise magazine reading and learn to use magazines for research.

METHOD: Prepare an evaluation sheet to help pupils analyze magazines. Include such items as purpose of the magazine, percentage of advertising, cost, number of issues per year, number of years published, recognized authors, and reader contributions. Discuss magazines that are digests in order to develop understanding of this term.

ACTIVITIES:

1. Prepare a bibliography of magazines on a favorite subject using the Subject Index to Children's Magazines. Bead one of the articles and share it with the class.

2. Examine Children's Digest to see how many original sources for the condensed articles are available in the media center.
3. Write contributions for the student pages in various magazines and mail them to the publishers.
4. Let children pretend they have $12.00 for subscriptions on single issues. Have them justify their choices in a group discussion. Discuss frequency of publications.

UNIT: MANNERS

PURPOSE: To make children aware of the rules of courtesy and the importance of everyday application.

METHOD: Introduce books about manners. Discuss author Munro Leaf and why he wrote Manners Can Be Fun.[1] Share some manners rules from Manners to Grow On[2] by Tina Lee and play-act examples, such as methods of introducing two people. Other resource books are: Louis Slobodkin's Thank You, You're Welcome[3] and Excuse Me, Certainly.[4]

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[1]Leaf, Munro. Manners Can Be Fun. Lippincott, 1958.
[2]Lee, Tina. Manners to Grow On. Doubleday, 1955.
[3]Slobodkin, Louis. Thank You, You're Welcome. Vanguard, 1957.
[4]Slobodkin, Louis. Excuse Me Certainly. Vanguard, 1959.

ACTIVITIES:

1. Share the filmstrips recording of Sesyle Joslin's books What do you Say Dear?[1] and What Do You Do Dear?[2] Relate amusing incidents portrayed in actual life-like situations. Have the books available for check-out.
2. My Golden Book of Manners[3] may also be used for the same purpose.
3. Write creative conclusions for open-ended stories about classroom problems concerning courtesy.
4. Check out fiction books about children in school and at home with manners proglems, for example, Jerrold Beim's The Smallest Boy in the Class.[4]
5. Relate incidents in which children have observed teachers and classmates using good manners.
6. Write a radio script, e.g., "Manners in the Classroom." Produce and share with other classes. Tape the radio script and share it with another school or save it to use with groups the following year.

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[1] Joslin, Sesly. What Do You Say Dear?
[2] Joslin, Sesly. What Do You Do Dear?
[3] Parish, Peggy. My Golden Book of Manners. Golden Press, 1962.
[4] Beim, Jerrold. The Smallest Boy in the Class. Morrow, 1949.

7. Use the filmstrip series, The School Community.[1] This series presents varied classroom activities related to friendship, cooperation, and constructive behavior.

UNIT: HOBBIES

PURPOSE: To recognize the value of a hobby, to seek a new one, or to learn more about a present hobby.

METHOD: Use Joseph Leeming's Fun for Young Collectors[2] as a way of introducing hobby books. Present a variety of material which shows the nature of hobbies to be making, collecting, and participating. Have the children talk about their hobbies. Point out a variety of books relating to each. Urge children to select a book about their hobby, read it, and use it in presenting their hobbies to the class.

ACTIVITIES:

1. Assemble hobby displays for use in the classroom, media center, or hall display cases.

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[1] The School Community. (Filmstrip) Encyclopaedia Britannica, 1953.

[2] Leeming, Joseph. Fun for Young Collectors. Lippincott, 1953.

2. Share the recording of The Wright Brothers[1] and think of other people whose hobbies or early interests led to a lasting profession. Find books in the media center about these people.
3. Use community resource speakers, as well as other staff members, to present unusual hobbies.
4. Renew interest three to six months later to note new hobbies or progress with old ones.
5. Use upper grade classes to motivate younger groups.

UNIT: CLASSICS

PURPOSE: To develop an understanding of the term "literary classic." Critically evaluate lasting qualities.

METHOD: Have a treasure hunt of classics from the book shelves. Find those books whose copyright date is at least twenty years prior to the present. Note how often they are checked out. Evaluate reasons why books are popular or seldom read. Compare hardcover and paperback editions.

ACTIVITIES:

1. Make a list of the recent books pupils feel will be classics--and those that will not last. Why?

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[1] Reynolds, Quentin. The Wright Brothers. (Phonodisc) Enrichment Records, ERL 104.

2. What books do parents and grandparents remember reading? Are they still in print? Why do books go out of print?
3. Listen to recordings of classics, such as Lewis Carroll's Alice In Wonderland,[1] Grahame's The Wind in the Willows,[2] Kipling's The Just So Stories,[3] and Milne's Winnie-the-Pooh.[4]

These units, although introduced in the media center, only achieve maximum effectiveness through classroom development. However, many varied activities developed by the media specialist promote reading and do not require such extensive classroom involvement. The following ideas are suggestions for this type of activity.

RELATED ART ACTIVITIES:

A "listening" book experience may be changed to a "doing" art project by actually participating in art activities presented in a book that has been read aloud. Making a torn paper

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[1] Carroll, Lewis. Alice in Wonderland. (Phonodisc) Read by Joan Greenwood and Stanley Holloway and cast. Caedmon. TC 1097.

[2] Grahame, Kenneth. The Wind in the Willows. (Phonodisc) Pathways of Sound. POS 1022, 1026, 1029, 1030.

[3] Kipling, Rudyard. The Just So Stories. (Phonodisc) Read by Boris Karloff. Caedmon. TC 1038, TC 1088.

[4] Milne, A.A. Winnie-the-Pooh. (Phonodisc) Read by Maurice Evans. Pathways of Sound. POS 1032.

book with a different climax than found in Shaw's It Looked Like Spilt Milk[1] would be an intriguing experience for lower grade pupils.

Other possibilities for creative expression for the young might include creating toys from paper boxes after reading Barbara Adams' Big, Big Box,[2] or dressing sweet potato dolls as the little girl did in Calhoun's Sweet Patootie Doll.[3]

BIRTHDAY PARTIES:

As a way to make authors more real, consult The Junior Book of Authors[4] and More Junior Authors[5] and the Third Book of Junior Authors[6] to find birthdates. Have an assembly on a given author's birthday and play out several scenes from several of his books, share facts about his life, etc.

HOLIDAYS:

Holidays present opportunities to share customs of other lands and favorite holiday scenes from books. Christmas book interest may be aroused by the Weston Woods recording of Christmas in the Stable.[7] Easter sharing for the primary grades

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[1] Shaw, Charles C. It Looked Like Spilt Milk. Harper, 1947.
O'Neill, Mary C. Hailstones and Halibut Bones. Doubleday, 1960.

[2] Adams, Barbara. Big, Big Box. Doubleday, 1960.

[3] Calhoun, Mary. The Sweet Patootie Doll. Morrow, 1957.

[4] Kunitz, Stanley J., Ed. The Junior Book of Authors. Wilson, 1951.

[5] Fuller, Muriel, Ed. More Junior Authors. Wilson, 1963.

[6] de Montreville, Doris, Ed. Third Book of Junior Authors. Wilson, 1972.

[7] Christmas in the Stable. (Filmstrip Recording-Set 15) Weston Woods.

could include Mr. Rabbit and the Lovely Present.[1] Ruth Sawyer's many Christmas Stories,[2] and her St. Patrick's Day tale The Peddler of Ballaghadereen,[3] bring the author herself to the library as the recording artist.

ORIGINAL STORIES:

Upper grade pupils may write original stories for first or second graders. A media center activity should be planned to discuss the reading vocabulary, interests, and book format appropriate for young readers. At a designated time an older child interviews a younger one to see what kind of story he would be interested in reading. After the writing and illustrating are complete, the book is dedicated and presented to the one for whom it was written.

GRANDPARENTS DAY:

Have the grandparents or surrogate grandparents from the senior citizens club or community education program visit the school, have lunch with the children, and tell stories to small groups of children--perhaps about their childhood experiences. Follow up this activity by having the grandparents write out the stories and have the children illustrate them. Older children can write the story, but the purpose is multifold in bringing the older citizens into the school, giving

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[1] Mr. Rabbit and the Lovely Present. (Filmstrip Recording-Set 19) Weston Woods.

[2] Sawyer, Ruth. Joy to the World. (Phonodisc) Weston Woods, WW 707.

[3] Sawyer, Ruth. Ruth Sawyer, Storyteller. (Phonodisc) Weston Woods, WW 701, WW 702.

the children the opportunity to hear about the childhood of an older person, and giving the art talent of the young children a chance to develop.

PET DAY:

Have children use the card catalog to find a book about their favorite animal or pet. Designate a media center "pet day" and have the children bring a picture of their pet and promote the book they read about that animal. Some media centers allow children to check out pets.

CHAPTER VI

SOCIAL STUDIES CORRELATION

The design of the social studies units has a direct relationship upon the types of material used and the manner in which they are introduced. Therefore, it is vital that the media center specialist be aware of recent trends in social studies teaching. The problem-solving approach, built upon action experiences by individuals and committees, demands a wide variety of material usable by children with a broad range of abilities and interests. This type of approach is much more exciting and far-reaching than the subject matter--passive memorization of facts technique. Indeed the new social studies encompasses the disciplines, not only of history and geography, but of sociology, anthropology, economics, psychology, and philosophy as well. The social studies concepts of such areas are not developed by learning facts. The meanings and true understandings acquired by children result, not only from subject matter, but from personal experience and involvement.

Desired social studies concepts are not learned totally in any one unit of work but are reinforced through increasingly mature learnings and experiences. Thus, the media specialist must be aware of the overall social studies plan in order to aid in building these basic understandings.

For example, a first grade study of the family helps build the concept that people depend upon one another for fulfilling many needs. Beginning understandings of the disciplines listed

above are introduced through many media. On the second level the community helpers unit further develops the same concept at a higher level of understanding. Perhaps the third grade builds a new town in the desert, the fourth grade investigates how people live in the jungle or the Arctic tundra, the fifth level studies colonial life in America, and the sixth grade surveys the workings of the United Nations. In all of these it is evident there are common problems and needs of people everywhere. In like fashion, it is apparent that all people have a contribution to make to their community, society, and the world. As the experiential background of the pupils develops through the elementary years so do the basic understandings of the many disciplines encompassed by the new social studies. Thus the ideals of democratic government and effective national and world citizenship are reinforced from grade to grade.

Growth in attitudes and understandings is not rapid or even always apparent. Repeated discoveries of a conceptual truth in a variety of situations strengthens a foundation for meaningful learning. The role of the teacher and the media specialist is to plan and provide these varied opportunities--their richness directly dependent upon a wealth of material of many types. Non-book material must reinforce, extend, and vitalize the printed page.

There is a growing trend for school systems to move away from both the loose, unplanned social studies curriculum, and from, on the other extreme, a slavish following of a single text plan. A "middle-of-the-road" approach provides specific themes for each grade and may suggest ways to develop the unit

with a multi-text approach. This allows each classroom a framework so that topics of importance are not overlooked or others repeated in more than one grade. This does not deter teacher-media specialist planning. Instead, it allows careful previewing and selection of media and provides opportunity for the development of a unit that meets the specific needs of each class group.

The media specialist's role is to know the broad range of available material and be able to suggest activities for stimulating interest and insuring use.

The card catalog should lead the user to the majority of the material on a unit, but the media specialist should have "special introductions" in mind to spark enthusiasm. Only a few can be included here, but they may serve as suggestions which could be adapted for use in different areas of study.

UNIT - CHINA

Introduction ideas: Use the book The Art of Chinese Paper Folding[1] by Maying Soong. Have paper available so the students may follow directions and fold an object. Suggest they make others and display on a bulletin board.

Use Kurt Wiese's You Can Write Chinese.[2] Draw the numbers one through ten in Chinese characters with felt tipped pens.

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[1]Soong, Maying. The Art of Chinese Paper Folding for Young and Old. Harcourt, Brace, and World, 1948.

[2]Wiese, Kurt. You Can Write Chinese. Viking Press, 1945.

Share Pearl Buck's The Chinese Children Next Door.[3] List all the customs of China evidenced in that book. Listen to the tape of her voice. Note why she is able to write authentically about China.[4]

Share Eleanor Lattimore's Little Pear.[5] Play out the scene where Little Pear lights the firecracker and burns his new jacket. Urge the children to read all the Little Pear books and compare his antics with those found in Carolyn Haywood's Little Eddie.[6] "Aren't we alike in many ways? is a natural result of this investigation.

UNIT - INDIANS OF NORTH AMERICA

Introduction possibilities: Share Robert Hofsinde's books. Teach some symbols from Indian Picture Writing,[7] using the overhead or opaque projector. Do a few of the Indian signs from Indian Sign Language.[8] Urge the children to make up simple stories using sign language or picture writing.

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[3]Buck, Pearl. The Chinese Children Next Door. Day, 1942.

[4]Buck, Pearl. (Author tapes.) University of Michigan. A-V Educational Center.

[5]Lattimore, Eleanor. Little Pear. Harcourt, Brace, and World, 1931.

[6]Haywood, Carolyn. Little Eddie. William Morrow and Co., 1947.

[7]Hofsinde, Robert. Indian Picture Writing. William Morrow and Co., 1959.

[8]Hofsinde, Robert. Indian Sign Language. William Morrow and Co., 1956.

Play Swift Eagle's recording of Pueblo Indians in Story, Song, and Dance.[9] Compare the tales with those from Anne Fisher's Stories California Indians Told.[10] Find common elements in all Indian tales.

UNIT - AMERICAN DESERT

Introduction idea: Share Mary and Conrad Buff's Elf Owl.[11] Read part of it aloud, helping the children to listen for beautiful writing such as "it may look like a scarecrow or a strange goblin in the twilight."[12] Urge the boys and girls to look for more descriptive writing.

UNIT - BROTHERHOOD

Introduction ideas: Briefly call attention to the many different nationalities represented by the books of Marguerite De Angeli. Read the section from her book Yonie Wondernose[13] where grandma was locked in the henhouse. Play out the scene. Urge the children to read her other books, pointing out specific family traditions.

Classroom follow-up: The teacher might direct the children as they talk together about their unique family customs that

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[9]The Pueblo Indians in Story, Song, and Dance. (Phonodisc) Caedmon, CB-3.

[10]Fisher, Anne. Stories California Indians Told. Parnassus Press, 1957.

[11]Buff, Mary and Conrad. Elf Owl. Viking Press, 1958.

[12]Ibid., p. 9.

[13]De Angeli, Marguerite. Yonie Wondernose. Doubleday, 1944.

have been handed down through the generations. Were there any similar to those recorded by Marguerite De Angeli?

A Marguerite De Angeli Brotherhood Party might be held for the mothers. The children share facts about her life and scenes from her books. Plan to serve some food new to the children which was presented in the books.

Listen to the interview tape with Marguerite De Angeli[14] and the disc Copper-Toed Boots,[15] recorded in the Books Bring Adventure series.

UNIT - CONSERVATION

Introduction idea: Share fiction and biography in which conservation is a central theme, such as John and Jean George's Meph, the Pet Skunk[16] or Marguerite Henry's Mustang.[17] Discuss the role of the average citizen in preserving animal life. What are some basic conservation problems identified in the books?

UNIT - CANADA

Introduction ideas: Tell the story of "The Lutin in the Barn" from Sashes Red and Blue[18] by Natalie Carlson. Play out the story.

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[14]De Angeli, Marguerite. (Author tapes.) University of Michigan, A.V. Educational Center.

[15]De Angeli, Marguerite. Copper-Toed Boots. (Phonodisc) Sound Book Press, MSB60015.

[16]George, John and Jean. Meph, The Pet Skunk. Dutton, 1952.

[17]Henry, Marguerite. Mustang. Rand, 1966.

[18]Carlson, Natalie. Sashes Red and Blue. Harper, 1956.

A Canadian game from Nina Millen's Children's Games from Many Lands.[19] Compare rules with a similar American game.

UNIT - ALASKA

Introduction ideas: Share some of the Eskimo music from The Eskimos of Hudson Bay and Alaska.[20] Discuss the titles of the songs and why they are different from ours. Listen to the animal calls. Suggest the pupils do research on those animals they heard.

Examine Shirley Glubok's Art of the Eskimo.[21] Discuss the nature of the material used, subjects for the carvings, and amount of time and skill required. Compare with Shirley Glubok's Art of Africa[22] and Art of the North American Indian.[23]

Since social studies lends itself to research, an important part of the media specialist's work with upper grade pupils in the social studies field involves the use of magazines, newspapers, reference books, and all other types of book and non-book material. Individual projects allow reinforcement of skills in a practical, meaningful situation.

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[19]Millen, Nina, Ed. Children's Games from Many Lands. Friendship Press, 1965.

[20]The Eskimos of Hudson Bay and Alaska. (Phonodisc) Folkways Records, FE4444.

[21]Glubok, Shirley. The Art of the Eskimo. Harper, 1964.

[22]Glubok, Shirley. The Art of Africa. Harper, 1965.

[23]Glubok, Shirley. The Art of the North American Indian. Harper, 1964.

CHAPTER VII

ADDITIONAL CURRICULUM AREAS

The media specialist must realize that although he is involved more directly as a teaching agent in book-oriented areas, he has an important supportive role to play in all facets of the curriculum. It is only as the media program permeates all areas that a maximum use program exists. Otherwise, the media center affects only those areas under the specialist's direction. The media specialist must "sell" the worthiness of the center to each classroom teacher in such a degree that the teacher thinks and plans in multi-media.

An examination of some areas of the curriculum which present the media specialist as the supportive member of the "teacher-pupil-specialist" learning triangle follows.

SCIENCE:

Just as in the field of social studies the media specialist's primary role is to provide material for classroom units of work.

Since elementary teachers are faced daily with many class preparations, the gathering of material for an active science program is a time consuming problem at best. The media specialist helps make the finding of material easier through well-planned media center organization. Check-out should always be kept simple.

Some plan must be operational between the teacher and the media specialist to assure that all items necessary to a discovery-type science approach are at hand. Many classroom science programs may limp along, not for want of expensive equipment, but for lack of batteries, copper wiring, or a balloon. So once again, communication of needs becomes a vital criteria of a well-functioning media center.

Science provides an exciting interest area for the center which may inspire the non-motivated student, who remains unreached by more conventional study methods. A science discovery corner in the media center could stimulate independent study, observation, and evaluation. Because observation and concurrent learning takes place at many levels, the science corner cuts across grade levels and may interest the entire span of elementary grades. This might be a display of shells with appropriate media material handy for browsing, or something as simple as various types of paper with medicine droppers to test a drop of water on the different surfaces.

It would be an impossible task for the media specialist to provide comprehensive scientific experiments for each classroom. But when the time spent in preparing an experiment can be expanded to include all grade levels, the results are worth the challenge.

Learning activity packages developed in the classroom could be added to the media center collection.

MATHEMATICS:

Math has no place in the curriculum unless it is relevant to the every day business of living. It is this area that the media specialist may seek to support this phase of the school program.

The "new" math encompasses many geometric concepts. Peg boards with rubber bands may be provided for classroom use or for the browsing area to demonstrate geometric shapes. This "discovery" method, even at a kindergarten level, provides a fun-type learning activity. The transparency file should have material applicable to this area of study, also.

Architecture is shape. A natural application for upper grade pupils is the study of geometric shape in architecture. Much historical knowledge is gained as the pupil's research lends him to books[1] and other media material which aid his learning.

Classroom math instruction can become alive with audio-visual stimulation. The overhead projector may become the right arm for the classroom teacher if the media specialist points out possible use and material available in the media center. Transparencies for the current class study may be suggested for pupil and teacher use. A student working a problem on the overhead projector, in view of all of his classmates, is motivated to do his best work.

[1]Barr, Donald. The How and the Why Wonder Book of Building. Grosset and Dunlap, 1964.
Hiller, Carl. From Tepees to Towers. Little, Brown and Company, 1967.

A complicated reasoning problem on the overhead projector provides interest and accelerated learning for the "math thinker." Such problems provide for individual differences and motivate the development of problem-solving skills. For example, third year pupils might enjoy this problem: A tiny caterpillar was climbing a pole 13 ft. high. Each three minute period it climbed three feet and slid back two feet. How long will it take the caterpillar to reach the top of the pole? Current traditional mathematical could easily be converted to the metric system.

Filmstrips are plentifully available in the math area. These do not have to be the same system being taught in the classroom. Many times a pupil, confused in one method. may be able to follow another with ease and clarity. This media offers another method of reinforcing the curriculum, helping with make-up work, or challenging the gifted.

Excellent book material is in print also. The Wonderful World of Mathematics[1] widens the scope and meaning of math for the interested reader.

The media specialist in a supportive math role relies once again on a thorough knowledge of the resources the media center offers. It is imperative to keep a record of weak areas where more materials are needed. In this way the next order to be made may be useful in strengthening and developing the scope of the media program. Once again, however, it is necessary to stress open lines of communication between the

[1]Hogben, Lancelot. The Wonderful World of Mathematics. Doubleday, 1955.

individual teacher and the media specialist. The teachers must be made to feel that the media specialist honestly seeks their suggestions and takes their requests as top priority in supplying the media center. This may be particularly true in the area of programmed material where the techniques of teaching used must be understood in order to make appropriate selections. Once again encourage teachers to request materials found in current journals for preview and possible purchase.

ART AND MUSIC:

Art and music offer a strong potential for reaching all children. The pupil of whom all have despaired, who responds differently than his peers--or perhaps not at all, may sometimes be reached through these aesthetic fields. A child may find enough pleasure in the discovery of music and art to gain a better self-image and thus begin to respond with a better social adjustment and a more receptive attitude to learning.

The supportive role of the media specialist in art may be to initiate activities in the center with classroom follow-up or suggestions to the teacher for class development.

Fine art appreciation may begin with the study of the pictures by Van Gogh. Thus the Dewey Decimal 700's are introduced and an understanding of the broad aspect of the term "fine art," is laid. The 35 mm slides, What Is A Painting?[1]

[1] What Is A Painting? 30 (2x2) color slides. Sandak, 5 - 63.

may be shown to introduce masterpieces of all stages of art development and historical periods. The pupils could also be encouraged to go to the art galleries, individually or as a class on a field trip. Out of such trips may emerge the meaning of the terms still life, portrait, landscape, and mural. Historical knowledge increases as some pupils read biographies of Van Gogh[1] and other famous painters, such as Rembrandt,[2] Picasso,[3] and Michelangelo.[4] Beautiful art books, such as The Pantheon Story of Art,[5] may enhance the study and find their way on the "I want" list for Christmas or birthday. As a culminating idea, prints of famous paintings could be displayed in the media center to see if the pupils can identify the artists by the techniques he used.

For example, the characteristic brush work on most Van Gogh paintings as well as the choice of dark, somber colors is easily identified. Some alert pupil may point out that his early pictures had more color, and that the more he painted the darker were his color choices.

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[1]Ripley, Elizabeth. Vincent Van Gogh. Oxford University Press. H.Z. Walck, distributor. 1954.

[2]Ripley, Elizabeth. Rembrandt: A Biography. Walck, 1955.

[3]Ripley, Elizabeth. Picasso: A Biography. Lippincott, 1959.

[4]Ripley, Elizabeth. Michelangelo: A Biography. Oxford University Press. H.Z. Walck, distributor. 1953.

[5]Ruskin, Ariane. The Pantheon Story of Art. Pantheon Books, 1954.

Many public libraries have pictures available for check-out and these could be changed regularly to encourage continued learning and interest. An art show in the classroom or the media center of paintings owned by the community would be an enlightening climax. The media specialist knows his own community well enough to know whether this last suggestion would be feasible.

The children, as a classroom activity, may enjoy trying to paint a landscape and then compare it with a masterpiece. Much appreciation of the skill of another is learned by an attempt to match that skill.

An important phase of art appreciation is the study of various types of illustrations found in children's literature. Examination reveals different types of illustrations such as Ingri and Parin D'aulaires' lithography,. Marsha Brown's woodcuts, and Ezra Jack Keats' use of collage. It might be well for the media specialist to share one Caldecott winner, such as Where the Wild Things Are[1] by Maurice Sendak, with the interested group. Analyze how the story and pictures complement each other. Discuss why no words were necessary on some pages. Note the use of color. Classroom follow-up includes the reading and familiarization of pupils with other Caldecott winners. The individual use (small group involvement with a Weston Wood filmstrip recording of the specific title sparks additional interest.

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[1]Sendak, Maurice. Where the Wild Things Are. Harper, 1963.

It is fun to let children vote on the book they feel is most worthy of the coming award from a group of new books selected by the media specialist. This should be done just before the announcement of the actual Caldecott winner. For the older child, the story of the Spanish painter Valesquez and his black assistant and slave I, Juan de Pereja by Elizabeth de Trevino (Ferrer Strong, 1965) might be of interest to learn more about Spanish culture, the royal court as well as painting and art techniques. (Newberry Award Winner)

The field of illustratory art should be one of importance since this art occurs at every grade level and in most subject areas. A knowledge of this field allows the media specialist to enrich many phases of the curriculum by calling the teacher's or pupils' attention to illustrators. Pupils may begin to take note of an illustrator with a particular skill in illustrating animals, or another who portrays the early American frontier life in a vivid manner.

Perhaps another one of the principle values of art to the media specialist's program is the opportunity it affords for him to use the many media he encourages teachers to use in their classrooms. It is easy, though realizing the potential of the non-book media, for the media specialist to ignore their use in center-directed activities. Recommendation of the material is vital, but it is especially important to give practical demonstrations of an applied nature.

The role of the media specialist in the musical curriculum serves to emphasize the versatility of a maximum use program. In this area, also, the supportive role of the center is limited only by the ingenuity of the specialist.

Whether the musical program of the school is in a self-contained classroom or taught by a specialist does not affect the consulting role of the media specialist. The task here is largely three-fold. First, it is important to promote the use of the material of the center to the music teacher so he is cognizant of what the center has to offer his musical program. Secondly, it is necessary to explore the possibilities with the classroom teacher of musical involvement in other curriculum areas. The third emphasis should fall in making children aware of that material of a musical nature which is available for his browsing time.

Discs for the development of music appreciation are housed in the center. Though primarily checked out by the music teacher for classroom presentation, they may also be used by children during free time. On occasion the music teacher may want to place a disc on reserve for students doing assigned listening outside the regular music period.

Opportunities for accelerated pupils, or those with a special interest in music, may include historical research for their own knowledge or reports may be used in scheduled class periods.

The media specialist may also use scheduled activity time in the center to introduce or follow-up a classroom study of composers. This could be an outgrowth of a social studies unit started by the classroom teacher or an emphasis on musical historical development begun in the music class. Other displays in the media center might include sculpture, student art, handi-craft and photography.

PHYSICAL EDUCATION AND HEALTH

An 8 mm loop or a movie are excellent media for this curriculum area. Good loops, such as Free Calisthentics,[1] make physical skills easier to teach. Loop films allow the child to view calisthentics moves independently and repeatedly in order to perfect techniques as they are short (3 minutes) and continuous loop presentation. A perfect teaching method for any material which needs repetition, movies are an extremely effective way of teaching team sports because they allow the child to see the total game in action before he assumes his individual role.

Some suggestions from the media specialist for physical education classes and recess time, especially during the tedious "inside" days or weeks, may help win a reluctant teacher or pupil to wider use of the media center.

Most children would enjoy a session with the media specialist about baseball heroes found in biographies or

[1] Free Calisthentics. (8 mm. loop - Beginning Skills No. 1) Athletic Institute.

current magazines. The specialist may find himself particularly intrigued by such a session and learn from the "real" experts, his pupils. Some children may be led to success and feelings of real self-worth as they become the acknowledged "baseball expert." The media specialist, in the eyes of such children, may become an important figure for the first time--after all, he's human and likes to have fun, too.

An activity period could be used to introduce a disc of exercises[1] in which everyone participates together. A selection of health books, as Better Physical Fitness for Boys,[2] may be returned to the classroom with the children. This is a natural follow-up to help motivate an exploration into what exercise does for health.

Safety is an important phase of any health program. The preparation of a set of 33 mm slides showing pupils playing correctly on their own school equipment would be a worthwhile learning activity. Sets could also be developed in such areas as bicycle safety,[3] walking to school, school bus safety, tornado and fire drills, etc.

To make such slides even more effective, a tape, recorded by pupils could be produced to explain the slides. This would be an excellent selection for the first half-day center orientation for new pupils.

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[1] Fitness Fun for Everyone. (Phonodisc) Honor Your Partner Records, Album No. 24.

[2] Cooke, David C. Better Physical Fitness for Boys. Dodd, 1961.

[3] Illinois Secretary of State. Bicycle Rules of the Road, 1975.

Newspapers, a standard part of a media center, may be used to forcefully point out the dangers involved in breaking parental rules, as well as school rules. A small group, perhaps from the Health and Safety Council, could be designated to clip accident reports from the paper involving school age children and paste them in a scrapbook. This scrapbook, placed in the browsing area, becomes a silent reminder to "be careful."

Learning is not a turn-on turn-off class period progression through a school day. The media specialist plays an important role as a coordinator and organizer of a continuing integrated learning experience. Seasonal sport displays will add interest to the media center.

FOREIGN LANGUAGE CORRELATION:

The media center collection in the area of foreign languages to epitomize maximum holdings and encourage maximum use would include these kinds of reference books--cook books, atlases, travel books, art books (art, architecture, costume, interior decoration), encyclopedias in foreign languages, English to french dictionaries, or french dictionaries, etc.

The pedogogical or professional library for teachers would include journals from professional organizations, methodology books for text construction, general education methods, linguistics, and books on the specific language to be taught.

Student prepared materials generated in the classroom; videotapes on how to make French crepes, or a piñata; scrapbooks.

The media center would serve as a make-up center for testing. Tests are obtainable from the clerk, language aide, or media specialist and would be written, or on audiotape with capability to answer on audiotape.

Copy capabilities--video, film, disc to tape recordings, or technician help available to complete such sophisticated tasks as copying a song in a foreign language, line-by-line so the student can repeat, or sing it rote fashion by listening to the tape.

Application forms, IRS papers, directions in Spanish for commonly used materials which are part of everyday existence.

Tape recording of all publishers' tapes to accompany the textbooks, autonomous drill tapes, national music, folk, pop, and class music teaching tapes are all a necessary part of the teaching of any foreign language. Further, recorded theatre in the language taught, poetry or speeches in the native tongue of the speaker, author, or actor.

Classroom collections of anthology, play, or poetry books to be studies, or a wider variety for small group instruction.

Audiovisual materials must also include travelogues, slide/tape presentations, filmstrips with recording, feature-length films prepared by textbook company to correlate with curriculum. Materials related to cultural aspects of language such as folkdancing and table manners.

Highly motivational materials useful with children are travel brochures; closed circuit telephone hook-up to practice the language or to call a "famous person" for an interview. This gives language practice with no obvious visual clues. Another helpful piece of equipment would be a typewriter with various type faces (such as the IBM Tri-lingual font).

To involve the community, invite people whose first language is not English to share experiences with classes in their native language. They also can share childhood experiences and travel or country information.

CHAPTER VIII

THE COMMUNITY AND THE MEDIA PROGRAM

Each media center should be designed especially for its own community. In this way it will provide better service to the needs of the pupils through community interaction and response.

The media specialist seeks out ways in which the center and staff may serve the community and also be served by it. Public relations flourish with better communication of ideas between home and school.

The Parent Teacher Association is a part of almost every school community. It is well that the media program be represented in this organization. A parent, enthusiastic about the center, will make a good media center chairman for the PTA. He serves as a liaison between the media specialist and the PTA planning committee. One PTA program each year, as well as monthly announcements about special activities around media center goals and program, will do much to keep facets of the media program growing. This helps provide an annual orientation of new and returning parents--just as is needed with the school staff. The media specialist may also draw upon the PTA library/ media committee for parent volunteers in the center to help with inventorying and processing of materials through out the year.

Media displays at each PTA or study club sessions reinforce the goals of the center as a teaching commodity. An October or

November display should include suggestions of books for Christmas giving as well as a display of various audio-visual machines which may be considered for home purchase.

The media center chairman, as well as the media specialist, should urge home "read aloud" with suggestions to make this activity fun for all. Holidays offer opportunities for special family time together. A study of Christmas paintings, sparked with some art prints checked from the media center, could bring about a family feeling worth remembering.

A nearby shopping center provides an ideal showcase for pupil's work--either during National Education Week or Children's Book Week or some other special event. The experience of preparing the displays motivates the classroom hearing, and it presents the children an opportunity to show their work. The community knowledge of the total media program grows as the parents and merchants get a wider view of the school program.

Too often, through lack of communication, the newspaper coverage of school events is disappointing. The media specialist must assume his responsibility in providing reporters with a better understanding of the total educational program whenever the school is involved with the news media. Some of the best pupil experiences never are published, and therefore the opportunity to cement public relations is lost. It should be remembered that pictures of children in action in school projects is a very positive public relations approach. However, there may be some objection if the media specialist provides newscopy directly to the editor, as soon administrators feel that this is their area of concern.

No great service is possible to parents than the vitalization of their child's education. The media center becomes meaningful in a very purposeful way when boys and girls are inspired to enjoy good books, to broaden reading interests, to use many educational media, and to practice critical evaluation. As parents see their own children begin to work and think independently or to share in group activities, as they watch the slow learner motivated and the talented challenged, and as they observe children interests at home that have been motivated by classroom work, they become enthusiastic supporters of the media program.

The pupil's day by day contact with the media center becomes a happy link between home and school. Parents may enter into school life through a filmstrip and viewer brought home to share or by reading a child's book aloud. Filmstrips and individual previewers may be transported from school to home and back again in a plastic shopping bag with the school media center name on it (preferably designed by the student) or a zippered canvas shoe bag.

In addition, parents may enjoy an adult bookshelf in the media center. As parents are kept up to date and involved in the activities of the center their interest will grow. They may be enlisted to tell about their occupations, travel experiences, and hobby interests. A questionnaire sent to each family in the school community will give the media specialist this up-to-date information to place on file for teacher use. Resource speakers may be taped for use by other classes at a later date.

Many parents have 35 mm cameras and take pictures with curriculum value. Repetitive slides can be given to the center

without deleting from any individual's set of slides. Careful assembling of these slides around curriculum units could be a valuable community project, or could be assumed by upper level students.

Even before children reach school age, the parents may become enthusiastic center boosters after bringing their 4-year olds to participate in a series of pre-school learning experiences.

It must be noted once more, however, that community involvement (as well as all phases of the media program) comes about through concerned effort on the part of each school staff member. A good beginning might be the publication of a brochure describing the center and its services. This, in itself, serves a dual purpose. In addition to building community understanding and interest a brochure necessitates a staff definition of the program and its philosophy and services. This evaluation may sometimes indicate areas that need new emphasis and thus move a good program to reach even farther in meeting the needs of today's youth.

In order to further build good community relations, plan cooperative ventures with the public library in your community or county. When a teacher distributes a bibliography or study guide to an entire class which will recessitate library research, provide the public librarian with a copy. In this way, that professional will be prepared for students' questions and requests for specific information.

If you have a large amount of student created projects such as maps, art work, or ecology boxes, offer some for display in the public library. This will give the student wider exposure for his creative talents.

If your is very small and you cannot afford to purchase the Books in Print and Subject Guide to Books in Print annually, offer to buy one if the public library will buy the other and then alternate years and share the materials.

When planning a show of borrowed material from a commercial source, e.g. photography from Eastman Kodak, or a travelling arts and crafts exhibit, be sure to include the public library in your advertising so adults from the community may enjoy the displays, also.